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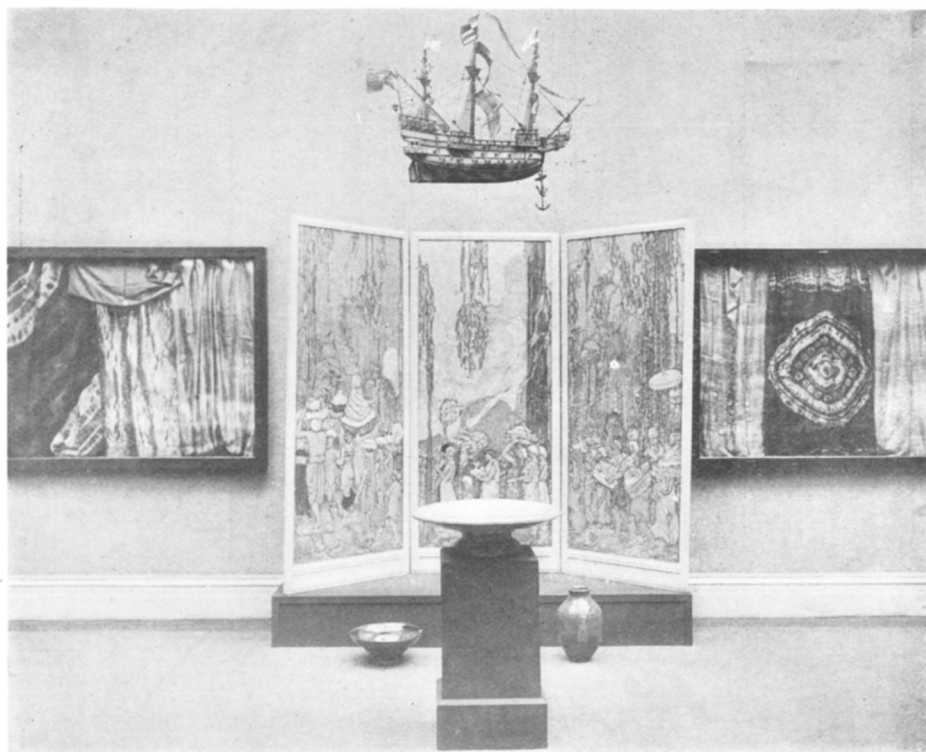
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VIEW OF A GALLERY IN THE ANNUAL APPLIED ARTS EXHIBITION

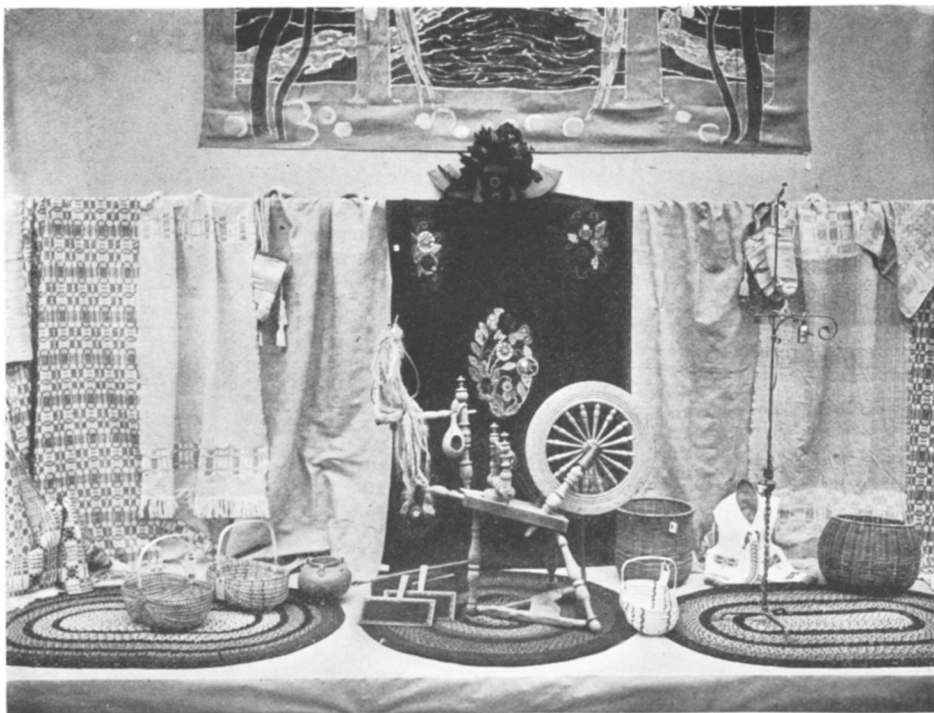
COMING EXHIBITIONS

EVERY month, according to present plans, a new exhibition will be installed in the first gallery in Gunsaulus Hall. From November 1 to 23, inclusive, a selection of books produced in Chicago will be placed on exhibition by the Caxton Club. There will be a few books of the period preceding the Chicago fire, but most of the volumes shown—of which there will probably be over 300—date from the

seventies to the present day. They will be arranged according to publishers. The next exhibition scheduled for Gunsaulus Hall is that of American-made toys, which the Art Alliance of America (Central States Division) and the Art Institute will hold from December 11, 1919 to January 11, 1920. This exhibition is being promoted with the initiatory idea of establishing toy manufacturing on an art basis, of stimulating the production of original designs rather than copies or adaptations of foreign

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TEXTILES IN THE ANNUAL APPLIED ARTS EXHIBITION

toys. Suitable prizes will be offered to stimulate the toymakers. A catalogue liberally provided with illustrations and quotations from specialists in child lore and a poster by an artist designer just back from war are in the making. Artists from social settlements, private studios, manual training schools, kindergarten classes, and hospitals are eligible, as well as professional toymakers.

The collection of paintings by George W. Bellows which is to be shown from November 1 to December 16, inclusive, derives especial interest from the fact that Mr. Bellows is visiting instructor in the Art Institute school this year. About twenty of his paintings—portraits, figure pieces, and landscapes—will be exhibited.

From November 10 to 30, inclusive, about 100 wood engravings by Timothy Cole will be hung in the Print Room. Mr. Cole is the dean of American wood engravers. For over forty years he has practised the art and during that period has reproduced many of the most famous portraits, landscapes, and genre pieces in the world. Mr. Cole was born in England sixty-seven years ago but since his early childhood has lived in the United States. In his youth he was apprenticed to wood engravers in Chicago, and in 1871 he went to New York. After several years of commercial work and a few tentative attempts at the purely artistic, he began to engrave for *Scribner's Monthly* (now the *Century*) maga-



LINE STORM—BY FREDERICK J. WAUGH
ANNUAL EXHIBITION OF AMERICAN OIL PAINTINGS AND SCULPTURE

zine. In 1883 he set about the work of engraving for the Century Company a series of the masterpieces of painting in important galleries of Europe, where he remained for twenty-seven years. In 1910 he returned to engrave the masterpieces in American galleries. He has received various medals and prizes at exhibitions both here and abroad and is represented in several large American museums. The Art Institute owns his *Edition of Old English Masters*, a set of forty-eight wood engravings.

In the annual American exhibition—November 6 to December 10, inclusive—the following prizes are offered: Mr. and Mrs. Frank G. Logan Medal, with

prize of fifteen hundred dollars; Potter Palmer Gold Medal, with prize of one thousand dollars; Norman Wait Harris Silver Medal, with prize of five hundred dollars; Norman Wait Harris Bronze Medal, with prize of three hundred dollars; William M. R. French Memorial Gold Medal, established by the Art Institute Alumni Association and awarded by a jury appointed by the Association; Martin B. Cahn Prize of one hundred dollars; Edward B. Butler Popular Prize of one hundred dollars, for the painting best liked by the visitors to the exhibition and chosen by popular vote. The Logan medal and the Cahn prize are awarded by the Art Committee



WINTER RIGOR—BY JOHN F. CARLSON
ANNUAL EXHIBITION OF AMERICAN OIL PAINTINGS AND SCULPTURE

of the Art Institute. Six honorable mentions will be given by the jury: one to a landscape, one to an architectural subject, one to a portrait or figure piece, and three to sculpture. Fifty paintings

have been invited for this exhibition, and these, like the pictures selected by the jury, will be eligible for prizes. Paintings by members of the jury may also receive prizes.



REVERSE OF THE MR. AND MRS. FRANK G. LOGAN MEDAL
DESIGNED BY EMIL R. ZETTLER

During the period of the American exhibition the Atlan Ceramic Art Club will hold its twenty-seventh annual exhibition. Through two gifts to the Art Institute this club has established a fund of \$1500, the income from which may be used for the purchase of ceramics for the Institute's collection. On account of the war, which caused a great increase in the price of materials, the number of exhibitors has been reduced to about thirty. A special feature of the coming exhibition is a series of twelve tiles intended for mural decoration.

Paintings, sketches, and drawings by Jean Julien Lemordant—in oil, water color, and tempera—will be exhibited from December 16 to 31, inclusive. Lieutenant Lemordant is a Breton painter, an accomplished decorator,

whose work is found in public buildings in Rennes, Quimper, Paris, and other French cities. Born at Saint-Malo, he studied at the Ecole des Beaux-Arts of Rennes under Lenoir, Lafont, and Leray and later in Paris with Bonnat. Before the war he was well known at the Salon for his pictures of landscapes and of the seafaring folk of his native Brittany. He enlisted in 1914, and after months of severe fighting, in which he was several times wounded, he was tragically blinded by a burst-

ing shell and carried off to a German prison camp. Twice he escaped and was recaptured, but finally he was sent home to France. By 1916 he had been promoted, on the battlefield, to a lieutenancy and had received a military decoration, and in 1918 he was awarded the Howland Memorial Prize of Yale University—a prize in the award of which the idealistic element in the recipient's work largely determines the choice. The first recipient was the late Rupert Brooke, English poet.

From December 16, 1919 to January 22, 1920, inclusive, paintings by Charles Francis Browne will be exhibited—in addition to the other exhibitions of paintings announced for that period. Further mention will be given these exhibitions in a later BULLETIN.

THE LIBRARY

AMONG the latest acquisitions in the Ryerson Library is an exceptional volume, *Tapisseries et étoffes coptes*, edited by Henri Ernst, Paris. The Coptes were the Christian descendants of the ancient inhabitants of Egypt. Many of them lived in monasteries and nunneries, and, since they were often employed in weaving, the natural result was that many of the patterns they used bear symbols of their faith

—winged cherubim, small crosses, and bits of religious allegory. The book in question contains a series of plates so finely reproduced and colored that the alluring mellow quality of the ancient fabrics has been preserved. There are numberless suggestions for borders, scrolls, medallions, motifs, diaper and semé patterns, and the slender finials often found in Coptic weavings.

In the Photograph and Lantern Slide Department a new activity is the weekly exhibit of photographs which correlate with Mr. Taft's course of lectures on sculpture. The photographs will practically duplicate the lantern slides used by Mr. Taft and will remain on exhibition for the week following a given lecture, in order that the students may have further opportunity for study.



OBVERSE OF THE MR. AND MRS. FRANK G. LOGAN MEDAL
CAST OCTOBER 1919

JAPANESE STENCILS

COMPARATIVELY little has been written concerning the history, cutting, and use of Japanese stencils. Yet for beauty of design and masterly technique they are at least equal to the prints so treasured by collectors of Oriental art. Authorities differ as to whether the late sixteenth or early seventeenth century was the beginning of the use of stenciling, but it seems logical to endorse the opinion of some of the Japanese of today who say every good and beautiful thing was produced in the "Golden Age" of Japan. The oldest stencils are the simplest and show less detail than the later ones; the paper has darkened until almost black and is of much better quality than the paper of